Hello IB English 2 students!

IB English 2 promises to be a rigorous yet rewarding course. I hope you are looking forward to next year as much as I am. To prepare you for the course I would like you to complete the following summer reading assignments:

1. **Read *A Farewell to Arms***. Read this in a way that makes sense for an IB learner—carefully and thoroughly. Pay close attention to the literary techniques used by the author. Be prepared to discuss this novel when you return in the Fall; we’ll spend the first few weeks studying the novel.

   You may check out a school copy of the novel, but it is best to have your own copy so you can highlight, mark passages, annotate, etc. If you use a school copy, you can use post-it notes in lieu of writing in the text.

2. **Answer one of the following essay prompts**, using *A Farewell to Arms*. The prompts are modified IB History Exam release questions that also require you to consider the intent of the author in communicating with an audience. Your response should be 3 or 4 pages, typed and double-spaced. Have your paper ready to turn in on the 1st day of school.

   **“War causes more suffering to women than to men.”**
   **“War liberates women.”**

   Using evidence from *A Farewell to Arms*, explain which statement you consider is more appropriate.

   or

   **In 1867, Bismarck said: “Anyone who has looked into the eyes of a soldier dying on the battlefield will think hard before starting a war.”**

   To what extent does Ernest Hemingway incorporate the spirit of Bismarck’s statement on the effects of war in *A Farewell to Arms?*
3. **Read a non-fiction book** (any non-fiction book) **about World War 1** and answer the following:
   - To what extent does Ernest Hemingway incorporate historical accuracies into *A Farewell to Arms*?

   Your response will be 1-2 pages, typed and double spaced. Have this ready by the end of the first week.

   Some suggested titles for WW1 non-fiction books are:

   1. To End All Wars, Hochschild
   2. Race and War in France, Fogarty
   3. Guns of August, Tuchman/Massie
   4. Female Intelligence, Proctor
   5. Eleventh Month, Persico

   (Please see the separate list for additional titles and descriptions of the texts)

4. **Read and annotate the attached poems** (“Dulce et Decorum Est”, “Dover Beach”, “To Lucasta, On Going to the Wars”).

**Materials for 2013-2014:**

- (Required) A single subject notebook or composition book to use as a quote journal

- (Optional) Your own copies of the books you’ll be reading next year. It is helpful to have your own copies to annotate and work with, particularly when we start working on your diploma assignments. In addition to *Farewell to Arms*, you’ll read *Hamlet* and *Henry V* (William Shakespeare), *Jane Eyre* (Charlotte Bronte), *The Awakening* (Kate Chopin), *Heart of Darkness* (Joseph Conrad) and *Things Fall Apart* (Chinua Achebe). We’ll also study the poetry of Sylvia Plath. If you plan to purchase your own copies, I will have school copies in my room (Room 203) so you can check the edition; different editions will have different page numbers, which can be confusing for you.

- (Optional) Colored Pencils for annotating.

Enjoy your summer and take the time to do things you won’t have time for once school starts again. The upcoming year will be a challenging one, but also rewarding and beneficial and, maybe at times, fun. Enjoy your summer assignments, take the time to do them well and if you have any questions or comments during the summer please don’t hesitate to email me at Kathryn.Peluso@gmail.com or call/text me at 301-792-4724.

Sincerely,

Kathryn Peluso
IB English 12
• **The Guns of August: The Pulitzer Prize-Winning Classic About the Outbreak of World War I (Barbara W. Tuchman)**

"More dramatistic than fiction...THE GUNS OF AUGUST is a magnificent narrative—beautifully organized, elegantly phrased, skillfully paced and sustained....The product of painstaking and sophisticated research." CHICAGO TRIBUNE

Historian and Pulitzer Prize-winning author Barbara Tuchman has brought to life again the people and events that led up to World War I. With attention to fascinating detail, and an intense knowledge of her subject and its characters, Ms. Tuchman reveals, for the first time, just how the war started, why, and why it could have been stopped but wasn't. A classic historical survey of a time and a people we all need to know more about, THE GUNS OF AUGUST will not be forgotten.

• **To End All Wars: A Story of Loyalty and Rebellion, 1914-1918 (Adam Hochschild)**

"This is the kind of investigatory history Hochschild pulls off like no one else...Hochschild is a master at chronicling how prevailing cultural opinion is formed and, less frequently, how it's challenged." — Maureen Corrigan, NPR's Fresh Air

World War I was supposed to be the "war to end all wars." Over four long years, nations around the globe were sucked into the tempest, and millions of men died on the battlefields. To this day, the war stands as one of history's most senseless spasms of carnage, defying rational explanation.

To End All Wars focuses on the long-ignored moral drama of the war's critics, alongside its generals and heroes. Many of these dissenters were thrown in jail for their opposition to the war, from a future Nobel Prize winner to an editor behind bars who distributed a clandestine newspaper on toilet paper. These critics were sometimes intimately connected to their enemy hawks: one of Britain's most prominent women pacifist campaigners had a brother who was commander in chief on the Western Front. Two well-known sisters split so bitterly over the war that they ended up publishing newspapers that attacked each other.

As Adam Hochschild brings the Great War to life as never before, he forces us to confront the big questions: Why did so many nations get so swept up in the violence? Why couldn't cooler heads prevail? And can we ever avoid repeating history?

• **Eleventh Month, Eleventh Day, Eleventh Hour: Armistice Day, 1918 World War I and Its Violent Climax (Joseph E. Persico)**

**November 11, 1918.** The final hours pulsate with tension as every man in the trenches hopes to escape the melancholy distinction of being the last to die in World War I. The Allied generals knew the fighting would end precisely at 11:00 A.M., yet in the final hours they flung men against an already beaten Germany. The result? Eleven thousand casualties
suffered—more than during the D-Day invasion of Normandy. Why? Allied commanders wanted to punish the enemy to the very last moment and career officers saw a fast-fading chance for glory and promotion.

Joseph E. Persico puts the reader in the trenches with the forgotten and the famous—among the latter, Corporal Adolf Hitler, Captain Harry Truman, and Colonels Douglas MacArthur and George Patton. Mainly, he follows ordinary soldiers' lives, illuminating their fate as the end approaches. Persico sets the last day of the war in historic context with a gripping reprise of all that led up to it, from the 1914 assassination of the Austrian archduke, Franz Ferdinand, which ignited the war, to the raw racism black doughboys endured except when ordered to advance and die in the war's last hour. Persico recounts the war's bloody climax in a cinematic style that evokes *All Quiet on the Western Front, Grand Illusion,* and *Paths of Glory.*

The pointless fighting on the last day of the war is the perfect metaphor for the four years that preceded it, years of senseless slaughter for hollow purposes. This book is sure to become the definitive history of the end of a conflict Winston Churchill called "the hardest, cruelest, and least-rewarded of all the wars that have been fought."

- **Race and War in France: Colonial Subjects in the French Army, 1914-1918** *(War/Society/Culture) (Richard S. Fogarty)*

…deployed more than 500,000 colonial subjects to European battlefields. The struggle against a common enemy associated these soldiers with the French nation, but racial and cultural differences left them on the outside. This study investigates French conceptions of race and national identity at the time as reflected in the attitudes and policies directed toward these soldiers.

How far did French egalitarianism extend in welcoming and disciplining nonwhite troops? Using the experiences of African and Asian colonial soldiers, Richard S. Fogarty examines how tensions between racial prejudices and strong traditions of republican universalism and egalitarianism resulted in often contradictory and paradoxical policies. Employing a socially and culturally integrated approach to the history of warfare that connects military and political policies with the society and culture in which they developed, Fogarty presents a fresh picture of how the French came to deal with race relations, religious differences, and French identity itself.

- **The Price of Glory: Verdun 1916** *(Sir Alistair Horne)*

The "Price of Glory: Verdun 1916" is the second book of Alistair Horne's trilogy, which includes "The Fall of Paris" and "To Lose a Battle" and tells the story of the great crises of the rivalry between France and Germany. The battle of Verdun lasted ten months. It was a battle in which at least 700,000 men fell, along a front of fifteen miles. Its aim was less to defeat the enemy than bleed him to death and a battleground whose once fertile terrain is even now a haunted wilderness. Alistair Horne's classic work, continuously in print for over fifty years, is a profoundly moving, sympathetic study of the battle and the men who fought there. It shows that Verdun is a key to understanding the First World War to the minds of those who waged it, the traditions that bound them and the world that gave them the
opportunity. "Verdun was the bloodiest battle in history..."The Price of Glory" is the essential book on the subject". ("Sunday Times"). "It has almost every merit...Horne sorts out complicating issues with the greatest clarity. He has a splendid gift for depicting individuals". (A.J.P. Taylor, "Observer"). "A masterpiece". ("The New York Times"). "Compellingly told...Alastair Horne uses contemporary accounts from both sides to build up a picture of heroism, mistakes, even farce". ("Sunday Telegraph"). "Brilliantly written...very readable; almost like a historical novel - except that it is true". (Field Marshal Viscount Montgomery). One of Britain's greatest historians, Sir Alistair Horne, CBE, is the author of a trilogy on the rivalry between France and Germany, "The Price of Glory", "The Fall of Paris" and "To Lose a Battle", as well as a two-volume life of Harold Macmillan.

- **Women's Identities at War: Gender, Motherhood, and Politics in Britain and France during the First World War (Susan R. Grayzel)**

There are few moments in history when the division between the sexes seems as "natural" as during wartime: men go off to the "war front," while women stay behind on the "home front." But the very notion of the home front was an invention of the First World War, when, for the first time, "home" and "domestic" became adjectives that modified the military term "front." Such an innovation acknowledged the significant and presumably new contributions of civilians, especially women, to the war effort.

Yet, as Susan Grayzel argues, throughout the war, traditional notions of masculinity and femininity survived, primarily through the maintenance of—and indeed reemphasis on—soldiering and mothering as the core of gender and national identities. Drawing on sources that range from popular fiction and war memorials to newspapers and legislative debates, Grayzel analyzes the effects of World War I on ideas about civic participation, national service, morality, sexuality, and identity in wartime Britain and France. Despite the appearance of enormous challenges to gender roles due to the upheavals of war, the forces of stability prevailed, she says, demonstrating the Western European gender system's remarkable resilience.

- **Female Intelligence: Women and Espionage in the First World War**

When the Germans invaded her small Belgian village in 1914, Marthe Cnockaert's home was burned and her family separated. After getting a job at a German hospital, and winning the Iron Cross for her service to the Reich, she was approached by a neighbor and invited to become an intelligence agent for the British. Not without trepidation, Cnockaert embarked on a career as a spy, providing information and engaging in sabotage before her capture and imprisonment in 1916. After the war, she was paid and decorated by a grateful British government for her service.

Using personal accounts, letters, official documents and newspaper reports, Female Intelligence interrogates different, and apparently contradictory, constructions of gender in the competing spheres of espionage activity.
Dulce Et Decorum Est

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots
But limped on, blood-shod. All went lame; all blind;
Drunk with fatigue; deaf even to the hoots
Of disappointed shells that dropped behind.

GAS! Gas! Quick, boys!-- An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And floundering like a man in fire or lime.--
Dim, through the misty panes and thick green light
As under a green sea, I saw him drowning.

In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes wrinkling in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues,--
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

Wilfred Owen, 1917
DOVER BEACH

The sea is calm tonight,  
The tide is full, the moon lies fair  
Upon the straits; on the French coast the light  
Gleams and is gone; the cliffs of England stand,  
Glimmering and vast, out in the tranquil bay.  
Come to the window, sweet is the night air!

Only, from the long line of spray  
Where the sea meets the moon-blanced land,  
Listen! you hear the grating roar  
Of pebbles which the waves draw back, and fling,  
At their return, up the high strand,  
Begin, and cease, and then again begin,  
With tremulous cadence slow, and bring  
The eternal note of sadness in.

Sophocles long ago  
Heard it on the Agean, and it brought  
Into his mind the turbid ebb and flow  
Of human misery; we  
Find also in the sound a thought,  
Hearing it by this distant northern sea.

The Sea of Faith  
Was once, too, at the full, and round earth's shore  
Lay like the folds of a bright girdle furled.  
But now I only hear  
Its melancholy, long, withdrawing roar,  
Retreating, to the breath  
Of the night wind, down the vast edges drear  
And naked shingles of the world.

Ah, love, let us be true  
To one another! for the world, which seems  
To lie before us like a land of dreams,  
So various, so beautiful, so new,  
Hath really neither joy, nor love, nor light,  
Nor certitude, nor peace, nor help for pain;  
And we are here as on a darkling plain  
Swept with confused alarms of struggle and flight,  
Where ignorant armies clash by night.

Matthew Arnold, 1867
To Lucasta, Going to the Wars

Tell me not, Sweet, I am unkind,
That from the nunnery
Of thy chaste breast, and quiet mind
To war and arms I fly.

True, a new mistress now I chase,
The first foe in the field;
And with a stronger faith embrace
A sword, a horse, a shield.

Yet this inconstancy is such,
As you too shall adore;
I could not love thee, Dear, so much,
Loved I not honour more.

Richard Lovelace, 1649